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time of the numerous drawings for the Adoration and the Madonna with the Cat. The other sheet, the Allegory, would date as well from the first visit to Milan, I believe, if only from the masque memoranda on the reverse, as it is known that much of Leonardo's time in the service of Lodovico was spent in arranging such affairs.

B. B.

in the slaty stone. The background of the scroll design has been slightly cut away, not to form a relief but only to enhance the design by a ground of different texture. Besides that, there was a piece of fresco about 35 x 20 inches, cut in two pieces, which came from the same place.

According to the description given, the pieces came from a tomb in the Cheng tu-fu district, Province of Szechwan.



LINTEL FROM A CHINESE TOMB ENTRANCE

A WEI TOMB ENTRANCE

THE early Chinese tomb entrance which has been put up in Room E9 of the Department of Far Eastern Art, was purchased from a dealer in Peking and is not the result of a scientific excavation. It would have been an advantage if the whole construction had been seen and drawn in its original place before removal, but this not being the case, we have to make the best of the description and explanations given by the dealer, which are fairly clear and agree amongst themselves.

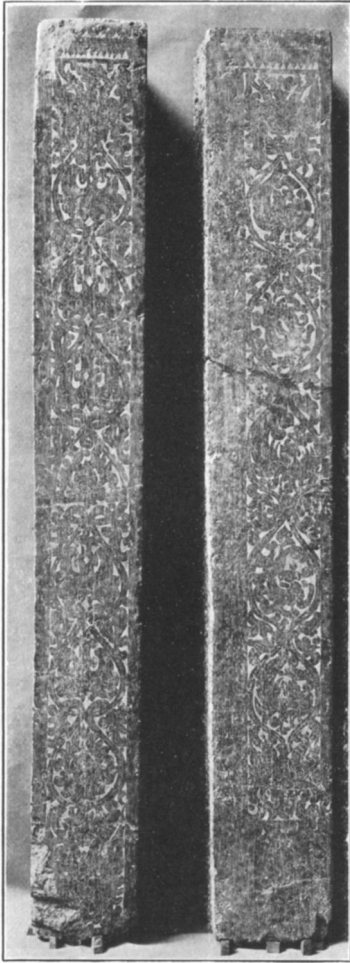
We found in Peking two entrances or gateways, each consisting of a slightly flattened semicircular stone or lintel, resting on stone jambs and kept in place by dowels; one gate had a stone sill, the other sill had been left in place at the time of the excavation, it may have been too much damaged to take away. These lintels, jambs, and the one sill are decorated with a very elaborate design cut in outline

In a cave a wall had been built of hard blue-gray bricks, partitioning off a part intended for two tomb chambers, each of which had an entrance formed by the above-mentioned gates. These two entrances stood close together and between the two stone lintels was the fresco. The statement about the position of the fresco is borne out by the painted mouldings which follow the curves of the lintels.

The semicircular stones have curious square holes near the lower border. These were evidently always intended to be there, because they form part of the ornament, that is, decorative leaves surround the opening. What the use of these holes may have been is difficult to say; they look as if they once might have held the rings or supports of a curtain rod, the hanging closing the entrance to the tomb chamber.

The two stone entrances described are very similar; only the designs which cover the stones are different. The Museum

acquired one of these entrances, the one which has the handsomer design, though of this particular one the sill is missing. Rubbings from the stones of both entrances were taken to show the designs.



DOOR JAMBS
FROM A CHINESE TOMB ENTRANCE

The tomb entrance has been put up mounted in dark wood, and the fresco, which once stood above, is now placed in the center of the entrance, where it can be better seen.

The semicircular lintel is decorated with a broad band of five panels across the lower

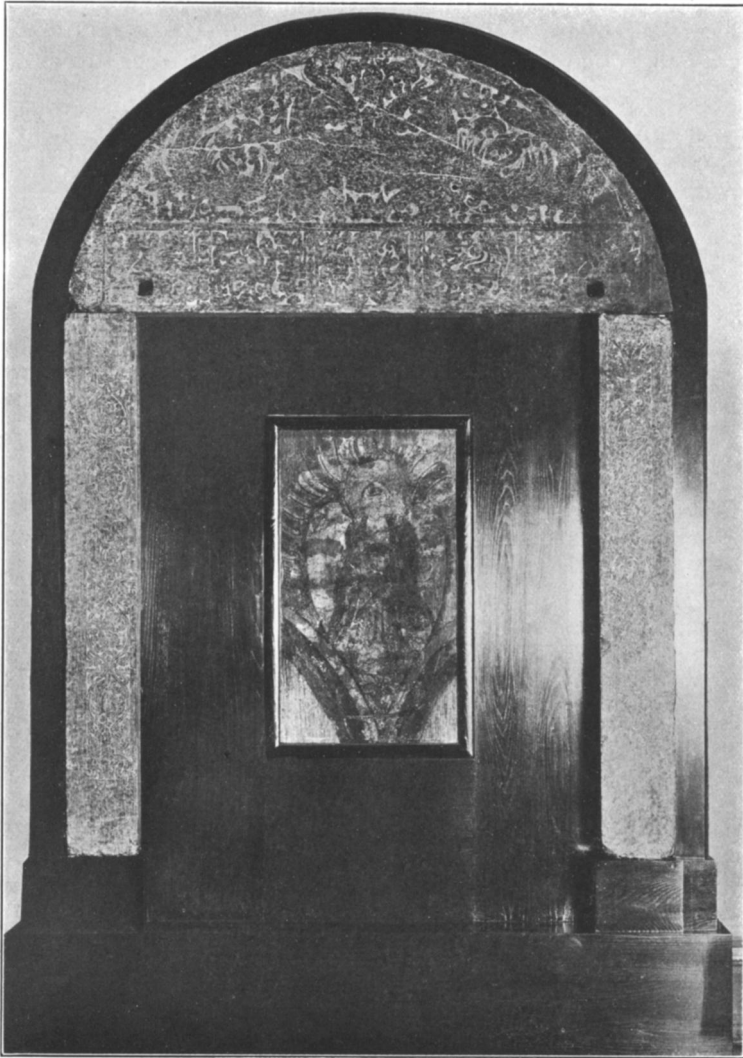
part. Each panel is filled with symbolic animals and scrolls. The top part has a large ogre's head in the middle and phoenixes on both sides.

The door jambs are decorated on the front with a series of five medallions beginning and ending with a horned ogre's head; the medallions formed by a running scroll also contain symbolic animals. The inner sides, facing the entrance, are similarly decorated with a series of seven pear-shaped medallions, also suspended from an ogre's head and resting on another. The ornament is freely and none too carefully traced, but it is very beautiful in composition and most skilfully designed. The surface of the stone has been slightly blackened with Indian ink to allow the incised lines to show up white and to make the design more visible.

The wall which surrounded these entrances was built up from hard blue-gray bricks of the same type as the Han tiles. This wall was covered first with a rough coat of plaster and then with a thin coat of fine plaster on which the fresco was painted. It was not possible to learn whether more fresco covered the rest of the walls, but it seems likely that, judging from what remains of the painted mouldings, stone architecture was simply painted on the walls just as we have seen it done in more recent years.

The fresco represents Buddha in a red and green robe standing on a lotus flower on the spot from which two arches spring; in his left hand he seems to hold the sacred jewel, the right is extended downward; behind the head, of which the features are drawn in red lines, is a bright green halo with a border of red flames; behind the body is a heart-shaped white halo also with a red flame border, and red and green rays go out from behind these halos.

The fresco as it was found at the Peking dealer's, cut in two equal parts, was in fairly good condition, but most fragile; the thin layer of fine plaster on which it was painted crumbled away in many places at the slightest blow and the paint had permeated only very little into the plaster. Fortunately the solid block of bricks about 6 inches thick was very firm and the trans-



A CHINESE TOMB ENTRANCE
AS INSTALLED IN THE MUSEUM

portation was more successful than we had dared to hope.

On arrival here it was necessary to join the two fragments, which fitted exactly; the cut was filled in as well as the different places where the original plaster had dropped off, and the irregular shape was straightened out to a perfect square. Instead of covering the restored parts



FRESCO, CHINESE
FROM A TOMB ENTRANCE

with a neutral tint, it was considered an advantage to retrace the lines where missing, and to fill them in with color in order to get as much as possible the effect of the original painting. The restoration was done, however, in a line technique entirely different from the original painting, in consequence easily distinguished, and in water colors which a sponge can remove at any time.

The style of the ornament on the stones is of the Wei period, that is, about the

sixth century; it is very interesting and unusual, free and flowing as the decorations of the period of the Six Dynasties are, evidently the product of a high civilization the origin of which is as yet not clear. The stone dates the Buddhistic fresco, it is very different from the paintings of Ajunta, is nearer to those found by Sir Aurel Stein in Kotan, and still more like the frescoes found near Turfan in the north of the Province of Sinkiang by A. von Lecoq. This style of Buddhistic and Manichæan painting seems to have been general all over northern China and is closely connected with the frescoes on the walls of the Corean tombs near Chinampo and the frescoes of Horiuji in Nara, Japan. While in all these places the later Buddhistic painting developed in a very different style, the Coreans in their hermit kingdom seem to have stuck in most conservative fashion to the early style; paintings of the end of the Korai period, fourteenth century, and even later Corean paintings show intimate relation with our sixth-century Chinese fresco.

S. C. B. R.

A RELIQUARY OF SAINT THOMAS BECKET MADE FOR JOHN OF SALISBURY

WILL no man free me from this pestilent priest?" cried Henry II of England—so, at least, runs the story—in hot anger at Thomas Becket, Archbishop of Canterbury. Perhaps rhetorical questions were not common at Henry's court. In any case, four knights sped off to Canterbury, and there, in his own cathedral, murdered the Primate of England. This was in 1170. Three years later, the martyred archbishop was canonized.

Saint Thomas Becket was born at London, about the year 1118. His stormy career commenced peacefully enough, when as a well-educated youth of some twenty-three years he entered the service of Archbishop Theobald of Canterbury. The archbishop recognized Becket's ability by employing him in many delicate negotiations and by bestowing upon him several preferments, the most important of which